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مجلة العالم العربي للعلوم الإنسانية والاجتماعية

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Voices at the Margins: Exploring Inclusion and Exclusion Narrative Through Feminist and Postmodernist Lenses in Elizabeth Bishop's Poetry

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Abstract

This paper examines the dynamics of inclusion and exclusion in the poetry of Elizabeth Bishop through feminist and postmodernist perspectives. Bishop's poetic voice negotiates belonging and marginality by foregrounding displacement, loss, and fragmented identity. Rather than presenting a unified lyrical self, her poems construct subjectivity as unstable and relational, reflecting postmodern skepticism toward fixed meanings. From a feminist standpoint, Bishop subtly challenges patriarchal structures by resisting confessional authority and adopting observational distance, thereby redefining poetic agency. Her representations of objects and domestic spaces become symbolic terrains where inclusion is desired yet deferred, and exclusion becomes both constraint and creative possibility. The study argues that Bishop's restrained style masks a deeper critique of gendered and cultural boundaries. By reading her work through the intersecting lenses of feminism and postmodernism, the paper highlights how Bishop reconfigures poetic space into a site where identity is continuously negotiated rather than resolved.

Keywords: Inclusion, Exclusion, Identity, Elizabeth Bishop, Feminism, Postmodernism

عنوان البحث

أصوات على الهامش: استكشاف سردية الاحتواء والإقصاء من منظور نسوي وما بعد الحداثة في شعر إليزابيث بيشوب

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الملخص

يتناول هذا البحث ديناميات الاحتواء والإقصاء في شعر إليزابيث بيشوب من منظورين نسوي وما بعد حداثي. يتفاوض الصوت الشعري لدى بيشوب بين الانتماء والهامشية من خلال إبراز الاغتراب والفقدان وتفتت الهوية. فبدلاً من تقديم ذات شعرية موحدة، تبني قصائدها ذاتية غير مستقرة، وعلاقتيه تعكس الشك ما بعد الحداثي تجاه المعاني الثابتة. ومن منظور نسوي، تتحدى بيشوب البنى الأبوية بشكل ضمني عبر مقاومتها لسلطة الاعتراف المباشر واعتمادها مسافة تأملية تعيد من خلالها تعريف الفاعلية الشعرية. وتتحول تمثيلاتها للأشياء والفضاءات الاجتماعية إلى مساحات رمزية يُراد فيها الاحتواء لكنه يظل مؤجلاً، بينما يصبح الإقصاء قيداً وإمكانية إبداعية في آن واحد. ويجادل البحث بأن أسلوبها المتحفظ يخفي نقداً عميقاً للحدود الجندرية والثقافية، حيث تُعاد صياغة الفضاء الشعري بوصفه موقعاً لتفاوض الهوية لا حسمها.

الكلمات المفتاحية: الاحتواء، الإقصاء، الهوية، إليزابيث بيشوب، النسوية، ما بعد الحداثة

Introduction

A Short Note on Elizabeth Bishop (1911-1979)

Born on February 9/1911 in Worchester, Massachusetts, Elizabeth Bishop was William Bishop's only child. Born into luxury, yet it did not last for long. Her father died when she was only eight months old followed by heartbreaking sorrows and crises. Bishop's mother, Gertrude, could not survive her husband's death. She underwent a series of mental bouts that sent her to a mental facility when Bishop turned one year old. In the spring of 1916, Gertrude was officially declared insane. This was the last time Bishop saw her mother who died in a public asylum in 1934 in Nova Scotia. Bishop's maternal grandparents took care of her after her mother's mental breakdown. She enjoyed her carefree days with the company of loving grandparents in Nova Scotia. The only discomfort of this period was Bishop's constant illness for she was born with weak lungs and as a child suffered from bronchitis. Despite this illness, she remembered this period with fondness and nostalgia in her writing. Her grandfather died in 1930 to be followed by her grandmother in 1931. Thus, paternal grandparents became entrusted with Bishop's care (Millier, 1993, pp. 16-19).

Although Bishop was brought to a mansion full of luxuries and wealth in Worchester, she did not feel the caring and warmth she experienced in Nova Scotia. Almost stayed inside the mansion governed by her grandmother's conception of how a girl should act, Bishop became isolated and further drawn into her imagination. In spite of the fact that this period was short, only nine months, it gave her an opportunity to learn how to contain her emotions. In Worchester, she again fell prey to bronchitis, asthma and allergies. As a result, she moved to Revere to live with her aunt, Maud Bulmer. Bishop joined Vassar College in 1934 to major in English literature. She established a good reputation there with her early work being published in the college magazine. She developed her poetic voice through reading Hopkins, Herbert, and the Renaissance. Teachers and friends saw her as an interesting woman who kept mainly to herself. It was in this period that she took to drinking alcohol at the age of twenty and got acquainted with Marrianne Moore. Bishop's friendship with Moore changed Bishop forever. Until Moore's death the two would continue to exchange letters and discuss poems in a mentor-like relationship (Millier, 1993, pp. 42-55). After her graduation from the college in 1935, Bishop preferred travelling benefiting from the family inheritance. Her life, almost to the end, was characterized by sporadic writing, unemployment, movement and heartbreaks. In 1936, Bob Seaver, her college boyfriend, committed suicide due to her refusal to marry him. In a note sent to Bishop before his suicide, he wrote, "Go to Hell, Elizabeth" (Millier, 1993, p. 112). She was deeply sad and blamed herself for the suicide. Soon after that she went on a tour to England with two girls with whom she kept a close friendship. A terrible accident occurred to them while driving a car. Margaret Miller, who was a promising artist, lost a hand and a forearm. This was another tragedy that

Bishop took with difficulty (Millier, 1993, pp. 113-125).

Bishop's collection of poetry entitled *North & South* won her The Annual Poetry Prize in 1949. It is no surprise that she was the first twentieth-century woman poet to be included in The Library of America. With the exception of Robert Lowell, it would be difficult to find a poet who, with her first book, secured a prominent place in the literary circle. The book received mixed responses. However, Robert Lowell, with whom Bishop maintained a good and intimate relationship, called many of her poems trivial. Their friendship did not last for long. It ended with a heartbreak when she discovered Lowell's intended marriage to another woman (Millier, 1993, pp. 181-202). Trying to get out of her depression, Bishop accepted a job at The Library Congress as the poetry advisor. This job did not better her state, so she was taken to a psychiatric hospital for treatment. She stayed there two months. In 1950, she started to visit with Ezra Pound, but her low self-confidence, chronic illness and alcohol addiction diminished her poetic capacity and work performance (Millier, 1993, pp. 203-230). Feeling frustrated and defeated, Bishop, in 1951, decided to move to South America for a change of atmosphere. She stayed with her friend, Mary Morse, who introduced her to Lota de Macedo Soares. Bishop and Soares easily connected, and this connection was perhaps the most important romantic one of Bishop's life. This stay in Brazil gave her a change of environment that helped her greatly in recovering her health and it provided her a much-needed relief from the hustle and bustle of the hectic New York life (Tavisono, 1988, p. 133). *A Cold Spring*, a new compilation of poetry, brought Bishop the Pulitzer Prize. The poems included in it were praised as more mature than the earlier ones. Motivated by this along with the new inspiring surroundings in Brazil, Bishop continued to write poems recalling childhood experiences in Nova Scotia.

By 1961, Bishop's relationship with Lota began to deteriorate while she engaged her time in writing reviews, letters and occasionally working on her next compilation of poetry, *Questions of Travel*. This relationship completely fell apart (Millier, 1993, pp. 285-350). Bishop had no choice but to leave Lota who came to New York to see her. Feeling alone and forlorn, Lota, in September of 1967, overdosed dying in a hospital bed. Bishop again blamed herself for this tragic death, and her health problems sharply exacerbated as she began to suffer from periodic hallucinations (Millier, 1993, pp. 350-429). In 1970, Bishop was offered a teaching position at Harvard University. Late in this year, she was afflicted with the worst asthma attack. Nobody thought that she might have survived the attack; however, she gradually recovered and resumed teaching (Millier, 1993, pp. 435-470). Robert Lowell's sudden fall and public scandal after publishing his confessions combined with Marrianne Moore's demise brought Bishop back once again to her tragic life. Consequently, in 1974, she endured a series of illnesses that continue to depress her. Being alone and overworked, she might have actually attempted suicide by overdosing on a pill prescription. Her villanelle, "One Art", written during this period, honestly recorded losses

experienced by her.

Bishop's last promising project was a volume of poetry titled *Geography III*, but she managed to complete only nine poems. In October 1979, Elizabeth Bishop died of a brain aneurysm in her home at the age of sixty-eight (Millier, 1993, pp. 482-524). Not until the publication of this warmest book did Bishop begin to speak publicly of herself as a feminist and more candidly about the limiting factors that shaped her art: her era, sex, situation, and education. Goldensohn remarks that Bishop's sexuality "seems an inseparable if mostly puzzling part of the other factors she herself named as limiting" (65). The relative candor and exposition of later years in her work makes it impossible for contemporary readers to continue to take an uncomplicated view of her poetic simplicity and reticence. More information has posthumously come to light about Bishop's sexuality, alcoholism, psychology, attitudes and courageous resolve in the face of physical and emotional trauma, and a new generation of readers has found fresh and suggestive sources for her implicative style and feminist content. Making extensive use of the poet's newly discovered diaries, her private correspondence, and a series of candid unpublished poems, her scholars are in the process of opening up new perspectives on the geographies of sex, race and gender as they appear in the poet's art. From this radical reconsideration of Bishop's artistic achievements, there emerges a portrait of an enduring poet whose poetry proves compelling and challenging in previously unimagined ways. Her life and her verse is, to a great extent, similar to those of Emily Dickinson's (Dahami 2020).

Review of the Published Literature

With the publication of David Kalstone's *Becoming a Poet: Elizabeth Bishop with Marianne Moore, and Robert Lowell* in 1989, the appearance of just two years later of major studies by Lorrie Goldensohn and Bonnie Costello, and the promise of several revelatory biographies and critical studies, Bishop's scholarship is at last coming of age. Such biographies function as a threshold in introducing authors into the literary circles so that their works can be appreciated by a wider readership (Dahami 2025a). Furthermore, they give the readers a gestalt understanding of the social and cultural processes of a specific time and milieu (Dahami 2025b). Thus, the autobiographical works published on Bishop gave literary circles and readers new insights into a new female voice that seems to quietly simmer on a smoldering fire but spreads its warmth everywhere.

However, the published literature on Bishop's feminist poetry is still scanty. In a dissertation entitled *The Feministic Aspects in the Poetry of Adrienne Rich, Anne Sexton and Elizabeth Bishop*, Mujahid Alwaqaa (2016) explores the feministic aspects in the poetry of these three poets in details. He tackles important themes such as the quest for a new female identity, the oppression exercised against women by patriarchy, and the sense of revolt in their poetry. Likewise, there is a recently published paper entitled "Gender Politics and the Sense of Revolt against Patriarchy: A Reading in the Poetry of Selected Modern

American Women-Poets," Alwaqaa (2025a) explores the politics of identity crisis in the poetry of a selection of modern American poets including Elizabeth Bishop. Besides, there are other couple of reviews found here and there for her works, but I cannot find full-fledged research papers on the works of this American woman poet with the exception of the previous two studies. Thus, the current study tackles the narrative of gender inclusion and exclusion in the light of the feminist movement that, hopefully, adds some new dimensions and perspectives to the poetry of Elizabeth Bishiop.

Discussion and Analysis

Although Bishop's poetry does not directly and overtly linger for a long time on the question of inclusion, exclusion, and identity in comparison with the personal poetry of other feminist poets like Rich or Sexton (Alwaqaa 2025b), she distantly tackles this issue in many of her poems. Bishop did not officially deem herself as a feminist poet. Nevertheless, she is considered to be a strong feminist, just as many critics and literary scholars tend to categorize her poetry as one epitomizing the principles and goals of the feminist movement. She vehemently dislikes this kind of classification because she only wanted her poetry to be judged based on the quality of her writing and not on her sexual orientation or gender. Bishop's style of writing, though it sometimes involves sparse details from her personal life, is known for its highly detailed and objective, distant point of view and for its reticence on sordid subject matters that obsess her fellow poets. In addition, her poetry is characterised by its surrealistic features which heightens its emotional and symbolic depth (Alwaqaa 2025c). In contrast to other feminist poets, Bishop wrote about personal details and people from her own life as she did in some of her work with discretion and meticulousness taking into her consideration that her poetic experience should be categorized outside the universal principles of poetic creation.

Bishop grows up negotiating her identity on the basis of difference and multiplicity against the perplexing questions and arguments of other female children and adults functioning in traditional households. However, she views the sexual aspect of her identity as only one side of her difference-oriented identity. Her poetry and prose comprise female experiences and complex and thorny subjects such as the male chauvinism, the hidden motives of colonialism, the complexity of constructing a female identity and other issues of personal and universal nature. She is always at alert not to be categorized into one of the popular isms prevalent in modern time. She, also, avoids extreme involvement. Thus, she quintessentially appears to be one of the outstanding postmodern poets whose relatively small manageable poetic oeuvre has secured an extraordinarily critical attention and reception both in her lifetime and after her death. The world apocalyptic events during her lifetime such as the Second World War and her acquaintance with the post-war scenes of destruction and annihilation both in her native land and abroad exacerbate her sense of isolation, despair, indeterminacy and identity crisis. However, her wide

movements abroad combined with her characteristically postmodern sensibility enables her to accommodate and embrace diversity and fluidity.

Many of Bishop's poems seek to defamiliarize normal and commonplace experiences and events. Ordinary occurrences and simple objects extraordinarily yield to unusual and enlightening symbolic meanings (Alwaqaa 2024). The act of self-exploration and self-definition takes place in the form of mediations on such external objects. James McCorkle (1989) explains this strategy by stating that: "The extreme process of self-definition, for Bishop, is the provisional and momentary act of writing and self-revelation" (p. 93). Bishop's early poem "The Imaginary Iceberg", comments on art and the search for home and identity on the basis of inclusiveness and exclusion (2011, p. 4). The speaker arranges and rearranges "the 'facets' of the iceberg in her imagination as a symbol of eternal rest and eternal wandering" (Bishop, 1984, p. 5). Moreover, her use of this motif in many other pieces of her work such as "In the Village," where the young boy's mother, who eventually goes mad, is reported to have liked arranging and rearranging buttons in different patterns, and the child himself likewise arranges and rearranges objects in a futile attempt to make sense of her lost mother's identity. So, the arrangement and rearrangement of these different pieces of objects in both her poetic and prosaic work is of a very high significance in Bishop's constant attempt to newly map out her life in which she is able to construct her identity and place in a misogynist society. Furthermore, this motif and recurrent image of arranging and rearranging is highly symbolic of her persistent attempt to construct her self anew and piece together the fragments of her identity into a meaningful wholeness.

The perplexing questions of inclusion, exclusions, and identity are manifestly seen in some of Bishop's poems, notably "From the Country to the City", "Cirque d'Hiver", "Pink Dog", and "The Man-Moth". These poems reflect several characteristics of the identity crisis and the place of the female in society and attempt to answer the difficult question of identity and social positioning. They discuss Bishop's isolated and costumed self. They focus on a single image, and ambiguously suggest the duality and deceptiveness of life and identity. Three of these poems were written early in Bishop's career and published in her first collection, *North and South*. "Pink Dog," published in 1979, is one of her final poems. The time difference between them is apparent: the *North and South* poems are reminiscent of surrealism in their ambiguity while the later "Pink Dog" is more direct in its meaning. Bishop's "From the Country to the City" explores the duality of identity the deceptiveness of appearances through a single image, a clown (Bishop, 2011, p. 124). The poem's extended metaphor presents the dwelling place of humanity as a clown; the legs symbolize the country while the head symbolizes the city. Beneath the attractive exterior, the clown is dangerous. What he appears to be on the surface is not the whole truth. The comic and harmless image of the clown is reversed into a sinister figure. With this inversion, Bishop highlights the deceptive nature of

appearances, while also implying the inevitability of such deception for the sake of survival. Like the mythological sirens, the city puts on a costume to hide its true and dangerous self. But in order for the city to lure others, this deception is necessary. In this poem, the space and landscape play a very important role in constructing individual's identity (Alwaqaa 2026).

The poem is a metaphorical journey from the county to the city and vice versa. It echoes the journey that the narrator takes in "The Country Mouse." Bishop's preoccupation with both inclusive and exclusionary language and identity makes her frame the representations of the urban and rural inherent identity problems in this poem. The disorienting journey taken place through the image of a clown depicts the incessant dislocation of the girl and the inevitable constant shifting of her identity through urban and rural spaces (Alwaqaa 2021). This poem is bearing the girl the wrong way, further and further away from home to a new and increasingly strange world where the self needs to be reconstructed according to the taboos and conventions of this world.

"Pink Dog" also explores the concept of costuming in order to hide one's true self and identity so as to be able to survive in an insensitive culture. It is a powerful poem of negotiating the ideas of inclusion and exclusion in a culture that is solidly built on binaries and dualities rather than differences and diversity. In this respect, Bonnie Costello (1991) writes that:

> In "Pink Dog" she [Elizabeth] urges a costume on a naked dog for the sake of its survival in a culture that wishes to deny the mortal body. The poet writes from the margin, on the divide between culture and nature, a creature of both. It is her empathy for the pink dog, her own sense of marginality that provokes her terrible advice (p. 88).

In contrast to the two ambiguous poems, "From the Country to the City" and "Cirque d'Hiver", "Pink Dog" is less subtle, overtly clear and more direct in its message. Significantly, the place is Rio de Janeiro, a city that is the epicenter for modern celebratory activities, where jubilant participants don elaborate costumes and parade through the streets in a joyful atmosphere. As the brave pageantry carries on, a shapeless freakish pink dog suddenly crosses the street, 'naked,' 'bare,' 'without a single hair,' and in need of a costume to hide her ugliness and to be included within the panorama of the scene .

> Oh, never have I seen a dog so bare!
> Naked and pink, without a single hair
> Startled, the passersby draw back and stare (2011, p. 102).

This nakedness and stark self-exposure are the dog's greatest sins. While every activity is fraught with joy and ease; the beach is dotted with: "Umbrellas clothe the beach in every hue", the ugly female dog stirs up astonishment and shock. So, mixed emotions of fear, surprise and repulsion dominate the crowd's reaction; they are "mortally afraid of rabies" or a "case of scabies". This female dog for all practical

purposes should not exist and ought to be exterminated, let alone parading through the streets of carnival and festival. The speaker admonishes, "Tonight you simply can't afford to be a / n eyesore…."

The dog itself is taken to be an extended metaphor representing those people without power and identity including the poet herself. Lloyd Schwartz (1983) feels that the poem gives particular insight into the poet. He writes: "It's a kind of revelation of the way that she's not always such a gentile and refined poet" (p. 211), Schwartz elaborates, "I mean, she could be that, too, but there was some deeper undercurrent in all of her work and this violent and upsetting undercurrent really comes to the surface in this work" (p. 211). He believes that the way in which Bishop depicts the dog in the poem could also be considered a personal reflection of her life. He adds, "This is what she thought of herself — as this ugly, ill creature, pink in a culture of sun tans and darker skin, sticking out, not fitting in." He proceeds, "she is kind of talking to herself in this poem" (p. 213).

Therefore, this poem, at its center, is about the necessity and impulse to conceal the body, especially one that is abnormal. By extension it is a call for women to put on a mask to be able to function. In its second layer of meaning, this poem is about oppression and inflictions that a person has to endure if she is intent on seeking to expose one's true self and identity in a rigorously patriarchal society. Costello (1991) stresses the necessity of this costume. He states: "In a culture which abhors the body's mutability, disguise is the only alternative to expulsion or annihilation. The dog in us must be dressed up and taught to dance if it is to be tolerated at all. Carnival is now the expression not of freedom but of repression" (p. 88). It is significant that the dog is female. So, the speaker implores her to dress up and hide her imperfections, "her scabies and hanging teats." This is similar to "From Country to the City", in which the country and the city must be dressed as a clown and to put on a show to mask its true self. Likewise, in "Cirque d'Hiver," the clueless and emotionless dancer of the mechanical toy prefers to cover up her naturalness and true self with artificial sprays of roses.

However, these two poems offer no physical and tangible consequences to the failure or absence of the masquerade, "Pink Dog" clearly and brutally illustrates the destructive consequences of exposing one's true self: banishment, exclusion, and death. So, it is no coincidence that the dog is female. From a feminist point of view, the poem suggests the need of every woman to cover her true self and mask up her real identity, if she is to avoid the destiny of this dog. Costello (1991) deliberates on this point by stating that:

> Pink dog and speaker appear as two rival aspects of the self - one that would parade its nakedness, whatever the consequences, and one that would cover and protect, since it cannot or does not wish to expel, the body. The pink dog has none of the alterity of the fish or other iconic figures in Bishop's poetry. She lives among us, in our element, as the aspect of ourselves we cannot tame. But by making her central figure a dog rather than a human, Bishop reminds us that she does not

> represent, in her naked, diseased state, a viable human option. The poet is not the dog but the troubled speaker who must somehow reconcile her culture to the dog it despises (P. 88).

In the closing lines of the poem, the speaker beseeches the dog to dress up bringing into mind girl's daily activities of putting on bright attires and beauty cosmetics so as to hide the deformities of their bodies. The speaker is greatly stunned to see a naked female dog, yet she wonders whether the application of mascara is suitable in such a fine weather and a celebratory atmosphere: "But no one will ever see a / dog in mascara this time of year." Actually, the word mascara literally refers to a mask or a masquerade, yet it also suggests the make-up and other beauty items used by women to falsely lengthen their eyelashes, redden their lips and glamorize their faces so as to appear more attractive, seducing and to live up to the Western rose-like image of the ideal beauty and embraced by a culture that views females as attractive objects.

It is significant to notice that the line in which the term mascara is referred to, comes directly after the one in which the need for inclusion in the carnival becomes necessary for the dog. The poet addresses the dog: "you simply can't afford to be a- / n eyesore", metaphorically associating the dog to every woman who should wear the smile of happiness in order to be welcomed and embraced by society even if it is at the cost of her authentic identity and aspirations. Costello (1991) sees the paradox between woman's acceptance and loss as inevitable. He comments, "What makes this exploration of social and physical anxiety so powerful is that she both abhors the enforcement of 'costume' and sees its necessity. We are embarrassed here by nakedness and by its opposite" (p. 88).

Throughout the poem, the tone is constantly shifting from the joyful to the contemplative. It is quite noticeable that the opening lines are characterized with a comic and jubilant atmosphere. The pictorial description of the scene is fascinating and gripping. A beautiful beach is dotted with shading-providing umbrellas, the blazing sun is quickly drying the wet people and other people are merrily dancing when a fully hair-naked pink dog suddenly parades in front of them. The mood of the speaker as well as the spectators quickly changes to a harassing one as they start to stare at the dog wondering if she is rabid. The audience, soon after, becomes sympathetic with the dog as they begin to guess about the whereabouts of her babies and in what slum the 'poor bitch' begs. Then the speaker's attitude and tone become angry and turn political as she compares the miserable conditions of the dog to the ugly state of the sick, the neglected and the oppressed people of the city (Alwaqaa 2019). The speaker finally becomes frantic and frenzy as she urges the dog to cover her deformities with a carnival costume.

> Carnival is always wonderful!
> A depilated dog would not look well.
> Dress up! Dress up and dance at Carnival! (2011, p. 103).

The speaker calls for carnival and disguise for the sake of being included in this form of festivity. The poem ends in the speaker's realization that costuming and covering up one's self is an art of survival and integration. Bishop urges the aberrant dog to put on the costume to cover her natural self. The need to cover one's self is a natural instinct. For the dog, it is a defense mechanism against those who would ridicule or kill her. But even if the pink dog were to put on the costume and dance, it would still be the sickly dog underneath. As Catherine Cucinella points out that the poem: "makes clear that the attempt at hiding, disguising, or disavowing the body ultimately ends in failure" (p. 73). She further observes, "masquerade cannot and does not eliminate the chaotic or the disorderly; rather, it veils the threat in acceptability" (p. 79).

The ultimate message of "Pink Dog," is; therefore, that the costume may be necessary to soothe oneself and to make the spectators feel better, but sooner or later, reality will always peek through it. The speaker of "Pink Dog" longs for an embracing and inclusive world. The beggars, the downtrodden and the sickly of the city are feared because of their separateness, alienation and otherness. The same is true of the hairless pink dog that seems to represent the oppressed and helpless groups of society including women. It is the time of celebration and recreation for all creatures in this carnival season. On the basis of its definition, carnival is a festivity in which all different kinds of people are invited to participate. It is inclusive rather than exclusive. The social ranks, divisions, privileges and exceptions cannot be found and eccentric and perverse behaviors are expected. It is, however, ironical to find that the pink dog is excluded in this season carnival celebration. The speaker wishes the dog to take part in the ongoing jubilation, so it is crucial for the dog to wear a costume for the sake of her inclusion into the rest of the revelers, because without the costume, she is received with fear, doubt and negativity. Given these facts, one can only conclude that Bishop intends to convey the message in "Pink Dog and "From Country to the City" that: one must costume oneself in order to survive and be included. The city lures tourists with its false lights and the dog’s very survival is dependent on this very costume. To wear a costume is "the practical, the sensible thing" to do.

If the pink dog is a spectacle for the crowd of passersby, "The Man-Moth" is also a show that performs on stage. Instead of an audience; however, he performs only for himself. As the clown, the toy, and the dog, he has a costume, but he hides behind his quest to reach the moon, his final destination. Thomas Travisano (1988) comments that the Man-Moth "is a heroic quester, an artist, a coward, and a clown… [he has] a clown’s movements, a clown’s sadness" (p. 31). He performs his act high above ground. From the height of the city, "The whole shadow of Man is only as big as his hat. / It lies at his feet like a circle for a doll to stand on." Like a circus performer in center ring, the Man-Moth stands in the shadow of man and carries out his ultimate dream, to reach the moon. He is 'an inverted pin' who is 'magnetized to the

moon.'

The moth is a blending of both animal and human, a combination frequently used by the poet when she adopts animals as symbols for her themes. Bishop uses a man-moth to explore her enigmatic character. This figure is reminiscent of other lonely figures in Bishop's poetry. It is not only the archetypal quester, but also the poet who is always searching for the right relationship, authentic identity and the perfect poem. So, the main figures of her poems are presented as lacking something very important; the pink dog, in need of hiding her deformities, the mechanical toy, in search of the next step, and the clown, in need of sending its message. All of them suffer from the sense of loneliness, alienation and self-disintegration just as the poet herself, and all of them feel that they are ghettoized and excluded unless they do something. C.K. Doreski states that early "Man-Moth" and late "Pink Dog", examples of her personae of exile, illustrate her fascination with extreme isolation, with freaks and outcasts. Though their admittedly distorted perspectives are convincing, they engender no sense of kinship, nor are they intended to (p. 52).

Perhaps the poem is an ode to Bishop's mother. One recalls her high school writings that called her mother a moth, and no doubt her mother was in search of her identity and sanity. Like Bishop, the moth in the poem is a great observer, both in sight and touch. The moth "does not see the moon; he observes only her vast properties," and feels the moon's "light on his hands, neither warm nor cold". The world of the Man-Moth is dream-like and fantastical. His dreamy life seems to echo the false existence of the poet. The moon for the Man-Moth is not real, but merely a "small hole at the top of the sky". The walls he climbs to reach the moon are facades, they are also illusions. His shadow as he climbs is "like a photographer's cloth". As a photographer only mimics real life through his photographs, the Man-Moth is trying to capture something through his act. He is a dreamer. He fears what he does, but at the same time feels compelled to act. As he climbs, the Man-Moth nervously trembles. The sky offers no protection; he is exposed to his fears and the indifferent moon. His quest and his act are foolish. The dreamer knows his quest will fail; others will not even attempt to reach the dream: "Man, standing below him, has no such illusions". But when he falls, the Man-Moth is unhurt.

Then the dramatic performance turns from celestial to subterranean level. Fortunately, physically intact, the Man-Moth comes back to his dreary life beneath the city. After almost reaching the moon, he returns to the subway; a grotesque, and underground and subverted landscape. Once on the subway, his position is misplaced and inverted: "The Man-Moth always seats himself facing the wrong way". As the train begins to move, he is traveling forward and backward at the same time, as if on a carnival ride. While traveling on the rails of the subway, the Man-Moth thinks of what runs underneath: "artificial tunnels" and "recurrent dreams". His world is not based on reality, but on fiction. Next to these tunnels and dreams runs a "third rail, the unbroken draught of poison". This grotesque, underground world is frightening.

Perhaps this thing that the Man-Moth fears, this "third rail", this "unbroken draught of poison" is reality. Reality that Bishop does not dare face and challenge in a rigorously patriarchal world that drives women to the margins of society and isolated nooks to brood and dream just as the Man-moth.

Preferring the unattainable dream, the Man-Moth finds reality meaningless, dubious, and hostile. He does not want reality: "He regards it as a disease / he has inherited the susceptibility to. / He has to keep / his hands in his pockets". Perhaps the world of dream is not too terrible, especially compared with the poisonous reality. Up until the final stanza, the Man-Moth has been emotionless and indifferent. He has felt fear, but otherwise has remained unaffected by his journey. Bishop turns her attention to the reader in the final stanza and advises what to do should he ever catch the Man-Moth:

> If you catch him,
> hold up a flashlight to his eye. It's all dark pupil,
> an entire night itself, whose haired horizon tightens
> as he stares back, and closes up the eye. Then from the lids
> one tear, his only possession, like the bee's sting, slips.
> Slyly he palms it, and if you're not paying attention
> he'll swallow it. However, if you watch, he'll hand it over,
> cool as from underground springs and pure enough to drink (2011, pp. 14-5).

Thus, these lines expose the opening organs of the body such as mouth, nose and eyes to connect the inner thoughts with the external experiences of the outside world. The reader's attention is suddenly attracted to Man Moth's body's openings. A cold drop of tears falls down from his dark pupil. But he quickly snatches it away and swallows it because it is very precious and his only possession. This episode is meaning-laden and sublime as it yields to a multiplicity of interpretations (Alwaqaa 2025d). The Man-Moth is ultimately left alone and desperate as he fails to fulfill his aspirations. However, he surrenders himself to the reality of life and accepts his lot just like Bishop whose resignation, reticence and restraint keep her life under control.

Despite the satisfaction of the Man-Moth deriving it from his dreamy world, he is not whole and perfect because his life is sham and inauthentic. Bishop here is conscious of the sterility of her life, she abominably abhors fake and costumed life, yet it is necessary for her inclusion and survival. While the Man-Moth appears whole, his dream-world is his costume. He is not complete because he refuses to face reality. The male culture seems to deny the downtrodden symbolized by a sponge-like creature, the moth, even the right of thinking and imagination let alone a distinct identity and a robust existence. In this regard, Robert Dale Parker (1988) comments.

> At the end of this poem, Therefore, imagination is a beaten or—when it survives – a

> guilty thing. The Man Moth is forced underground or even killed, though killed only incidentally, while Man raids his treasure, like raiding a conquered culture's art, to supply the trumped-up museum imagination of a culture physically more powerful (p. 40).

As explained above, poems such as "The Man Moth", "Pink Dog", "Cirque d'Hiver", and "From the Country to the City" display a world of uncertainty in which the speaker cannot find stability and a true identity and authentic existence in an exclusionary culture. The images employed in these poems are mysterious and paradoxical. The poet foregrounds the gap between reality and fantasy to highlight women's dilemma in establishing an independent identity and authentic existence in a misogynist society. Part of the tragedy of these creature characters is in hiding or costuming their true selves behind mirage-like happiness or fake existence. Each figure costumes itself in some way or another to eclipse the tragic reality of its existence. The clown in "From the Country to the City" conceals his bad intentions or dangerous world in the dazzling glittering of the city lights. The toy of "Cirque d'Hiver" masks its plight behind its silent endless mechanical movement and the seemingly knight-like artificial cladding. The Man- Moth costumes the hardships of his days in the fantasy of his imagination to reach the moon. Unlike previous characters, the female Pink Dog of the poem carrying the same name does not want to cover her abnormalities, but she has to do so for the sake of a mere survival. Without these costumes, these characters would become more isolated and more dejected just like oppressed women living in a culture that does not fully recognize their existence as a substantial component of such a culture. Thus, Bishop's poetry reveals a catapult tension between two contradictory worlds: a world which still recognizes binaries and polarities and an imagined postmodernist world that allows for diversity and inclusion in an increasingly globalized culture (Alwaqaa 2022). She tries her best to create a female voice in male-dominated society that exclusively names everything including culture and woman (Al-Moghlouth et al. 2025).

Conclusions

The notion of the essential fragmentariness of the world, the self and of human experience brings Bishop to her commonly postmodern strategy by breaking down the modernist binaries of stasis and process. She displays her poetic credo that seems to be opposing to the tiresome practice of most writers who try to convey the most trivial thoughts in the most fantastic language. Rather, she subscribes to the idea of expressing of the most fantastic thoughts in the most correct, direct and natural language. She tries to look through the openness of politics, society, history and the self, exposing the falsity of their divisions and coherence. Through symbolical characters such as the pink dog and the man-moth, she tackles a sensitive issue. That is how women can be absorbed into culture on an equal basis with their male counterparts. However, Bishop argues that during her time, this is impossible as existing culture does not allow for

diversity and inclusiveness.

Thus, her exploration of the question of identity, existence, inclusion, and exclusion underlines the fact that it is not only necessary, but essential to rethink the issues of the construction of subjectivity, binary oppositions, and female multiplicity, if women are ever to achieve self-definition and identity in their own terms. The vision of this female writer involves understanding the traditional patriarchal myths which describe and prescribe the nature of women and drive them to the margins of culture. Only by unmasking such myths and imagining new alternatives that women can claim their identities as desiring and loving beings. This is a task which has become the life's work for the feminist pioneer and witness, Elizabeth Bishop. Her poetry, therefore, brings into the spotlight not only the diversity and nonconformity of a typical postmodernist but also what lies beneath and beyond it.

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An Investigation into L1 Interference in EFL Students' Writing: Case Study: Al-Baha University, College of Arts & Humanities

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Abstract

This study attempts to identify the interference of L1 in L2 writing among third year of students at the foreign languages, college of Arts & Humanities Al-Baha University. The study adopted a descriptive analytical approach. The study additionally endeavours to identify, classify, and analyse grammatical errors made by the students. Research questions and their results are presented and discussed in order to achieve this goal. The participants were provided with a text to write about within 60 minutes. Based on the study, the students made 235 grammatical errors, with subcategories such as tenses errors (153) and articles (82) serving as examples. When it came to tenses errors, verb agreement errors occurred the most frequently (97%)%, whereas wrong tenses formation errors (56) were made by the respondents (%). The research shows problems in the articles, including subcategories, omitted articles (37), added articles (29), and wrong article selections (16). The primary causes of these kinds of errors in research are represented by L1 interference. Incorrect sentences resulted from the subjects' straight translation of Arabic terms into their English equivalents. According to the study, students should be required to pay more attention to their writing and reading because doing so will help them become more proficient in the English language and prevent them from making grammatical errors in the specified subcategories.

Keywords: EFL learners, Saudi context, error analysis; writing, grammatical errors, interference.

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الملخص

تحاول هذه الدراسة التعرف على تداخل اللغة الإنجليزية (L1) في كتابة اللغة الإنجليزية (L2) لدى طلاب السنة الثالثة لغات بكلية الآداب والعلوم الإنسانية بجامعة الباحة .وقد اعتمدت الدراسة المنهج الوصفي التحليلي .كما سعت الدراسة إلى تحديد وتصنيف وتحليل الأخطاء النحوية التي ارتكبها الطلاب، بالإضافة إلى ذلك سعت الدراسة إلى تحديد وتصنيف وتحليل الأخطاء النحوية التي ارتكبها الطلاب .وتم عرض أسئلة البحث ونتائجها ومناقشتها من أجل تحقيق هذا الهدف .تم تزويد المشاركين بنص للكتابة عنه في غضون 60 دقيقة .واستنادًا إلى الدراسة، فقد ارتكب الطلاب 235 خطأً نحويًا، حيث بلغ عدد الأخطاء النحوية التي ارتكبها الطلاب 235 خطأً نحويًا، وكانت الأخطاء النحوية في الفئات الفرعية مثل أخطاء الأزمنة (153) والمقالات .(82) فيما يتعلق بأخطاء الأزمنة، كانت أخطاء اتفاق الأفعال هي الأكثر تكرارًا(97%) ، في حين أن أخطاء تشكيل الأزمنة الخاطئة (56%)ارتكبها المبحوثون .(56%) كما أظهر البحث وجود أخطاء في المقالات(37%) ، وأخطاء في المقالات الفرعية(37%) ، وأخطاء في المقالات المضافة(29%) ، وأخطاء في اختيار المقالات الخاطئة .(16%) وتتمثل الأسباب الرئيسية لهذه الأنواع من الأخطاء في البحث في تداخلات اللغة الإنجليزية .(L1) وقد نتجت الجمل غير الصحيحة عن الترجمة المباشرة للمصطلحات العربية إلى ما يقابلها في اللغة الإنجليزية من قبل الطلاب .ووفقًا للدراسة، يجب أن يُطلب من الطلاب الاهتمام أكثر بكتابتهم وقراءتهم لأن ذلك سيساعدهم على إتقان اللغة الإنجليزية ويقيهم من الوقوع في الأخطاء النحوية في الفئات الفرعية المحددة.

الكلمات المفتاحية: متعلمي اللغة الإنجليزية كلغة أجنبية (EFL)، السياق السعودي، تحليل الأخطاء؛ الكتابة،

Introduction

The study of errors is part of the investigation of the process of language learning. It provided us with a picture of the linguistic development of the learner and may give indications to the learning strategies. Also, EA is important in improving teaching methods. That is, it supplies valuable data that can be used in the preparation of teaching materials, textbooks, and assessments, as well as practical applications for language teachers. Corder (1973) suggested five steps to follow during error analysis namely collection of data, identification of errors, description of errors, explanation of errors, and evaluation of errors.

Erdogan. (2005). Points out that: "The study of error is part of the investigation of the process of language learning. In this respect it resembles methodologically the study of the acquisition of the mother tongue. It provides us with a picture of the linguistic development of a learner and may give us indications as to the learning process."

Badr. (2022). Writes: “Making errors is an inevitable part of the learning process, especially when the linguistic systems of L1 and L2 are different. Students can learn from their errors with the help of their teachers’ corrective feedback. Errors provide teachers with evidence of the learners’ linguistic progress and the linguistic areas that should be reinforced. Al-husban (2018) highlighted the importance of EA in identifying “what students still need to learn; and how to improve their process of learning; the strategies and methods they should use when learning the language; why students add, omit, use wrong forms or words, or disorder structures and sentences; and how to eliminate the use of the mother language in learning a second language” (p. 29). Therefore, errors need to be analyzed to identify their types and sources, and to devise remedial strategies so that students can avoid those errors in advanced levels of language learning.

The theoretical and practical sections make up the two main components of the current research. The study problem, objectives, significance, and research questions are highlighted in the theoretical section. Additionally, the literature study highlights the significance of the EA, models of the error's origins, corrective measures, and EA. Analysis and relevance to the research issue are also provided by previous studies. The practical part addresses the research design, respondents, research instruments, data collection and analysis procedures, and results and discussion. The study ends up with a conclusion summarizing the most important findings and recommendations.

Objectives of the Study

The present study aims at fulfilling the following objectives:

1-To investigate the influence of L1 in the errors writing committed by third year students at Al-Baha University, the College of Arts & Humanities, the Department of Foreign Languages.

2- To describe as well as categorize and analyze the grammatical errors in the writing of first- year female learners in basic English course in preparatory year at Al- Baha University). However, the study aims to analyze the different types of grammatical errors in order to show interlingual errors caused by L1 interference in their written text.

Significance of the Study

The findings of this study would serve as a database for the general language departments, specifically the English Language departments to illustrate writing difficulties caused by first language interference in (L2) writing in order to provide possible solutions. It would be useful for English Foreign Language teachers to consider the issues of first language interference in learners' writing and enable more effective methods of dealing with errors.

Literature Review

Error analysis

Crystal's (1999) (cited in Bain, 2006) defines "error analysis" in language teaching and learning, as a technique for identifying, classifying and systematically interpreting the unacceptable forms produced by someone learning a foreign language, using any of the principles and procedures provided by linguistics. Errors are assumed to reflect, in a systematic way, the level of competence achieved by a learner; they are contrasted with "mistakes," which are performance limitations that a learner would be able to correct".

As stressed by AbiSamra (2003), error analysis is a type of linguistic analysis that focuses on the errors learners make. It consists of a comparison between the errors made in the Target Language (TL) and that TL itself. Pit Corder is the "Father" of Error Analysis (the EA with the "new look"). It was with his article entitled "The significance of Learner Errors" (1967) that EA took a new turn. Errors used to be "flaws" that needed to be eradicated. Corder presented a completely different point of view. He contended that those errors are "important in and of themselves." For learners themselves, errors are 'indispensable,' since the making of errors can be regarded as a device the learner uses in order to learn. In 1994, Gass & Selinker defined errors as "red flags" that provide evidence of the learner's knowledge of the second language.

Researchers are interested in errors because they are believed to contain valuable information on the strategies that people use to acquire a language (Richards, 1974; Taylor, 1975; Dulay and Burt, 1974). Moreover, according to Richards and Sampson (1974, p. 15), "At the level of pragmatic classroom experience, error analysis will continue to provide one means by which the teacher assesses learning and teaching and determines priorities for future effort."

Al-Khresheh. (2016) illustrates: “Up until the late sixties, the prominent theory in the field of SLA or L2 learning was almost behaviouristic, which claimed that the learning was a result of acquiring a set of new language patterns. Hence, L2errors were considered as only the result of learners ‘MT habits in the target language (TL hereinafter). Therefore, errors which were not explained based on this assumption will definitely be underestimated. EA, however, deals with "the learners’ performance in terms of the cognitive processes they make use of in recognizing or coding the input they receive from the TL”.

Mahmoud. (2013] states out that: “Error analysis (EA) is an everlasting endeavor for the simple reason that first, second or foreign language learners, by definition, will continue to commit errors. As Mahmoud (2011, p. 29) says, "Nobody goes from zero competence to full competence in one leap." In the same vein, James (1998, p. 63) states that "as long as there is incompleteness or failure to attain full NS-like knowledge of the TL, there will be EA." Committing errors is a fact of life, so is learning from them. EA is indispensable in language teaching and it is assuming more importance as an index of language learning and communication strategies.

Al-Khresheh. (2016) writes: “According to EA, a great number of errors made by FL learners are similar regardless of their MT. Such errors are caused due intralingual interference or transfer. James (1998) claims that such a type of interference from the structures of the TL itself is the main cause of intralingual errors. These errors can be created without referring to L1 features. Based on this assumption, EA serves two main purposes: the first one is "to provide data from which interference about the nature of the language learning process can be made". The second one "indicates to teachers and curriculum developers which part of the TL students have most difficulty producing correctly and which error types detract most from a learner’s ability to communicate".

According to Corder (1973), there are two main objectives of EA: one theoretical and the other being known applied. The theoretical objective checks the validity of the theories such as the theory of transfer. In other words, this objective can help in understanding how and what a FL learner learns whilst studying a FL. On the other hand, the applied objective, "concerns pedagogical purposes" (Mahmoodzadeh, 2012,

p.735). This objective enables learners of L2 to learn their TL more efficiently and effectively by using the previous knowledge of their dialects for pedagogical purposes. Once L2 errors are analysed, the nature of problems and difficulties encountered by language learners will be identified. Identifying such difficulties can therefore help EFL/ESL teachers pinpoint their students' weaknesses and hence revise their teaching methods and learning materials accordingly.

Alolaywi. (2023) stated that: "within SLA, EA was first introduced by Stephen Pit Corder and his colleagues in the late 1970s and became a very popular approach for describing L2 errors (James, 1998). In 1967, Corder argued that L2 errors are significant because they can reflect some of the underlying linguistic rules. The main focus of EA is the actual mistakes made by FL/L2 learners which lately became very popular in the field of applied linguistics. Brown (1994) argued that EA has a great value in classroom research. In fact, the systematic analysis of mistakes made by FL/L2 learners allows determining areas which require reinforcement in teaching. EA was defined by James (1998) as "the process of determining the incidence, nature, causes and consequences of unsuccessful language" (p. 111). In addition, Mahmoodzadeh (2012), defined EA as "a procedure used to identify, categorize, and explain the errors committed by FL/L2 learners".

Dulay et al. (1982). Hold the belief that: "a great deal of errors made by FL learners are similar regardless of their native languages. Such errors are mainly caused by intralingual interference or transfer. James (1998) claimed that such a type of interference from the structures of the target language (TL) itself is the main cause of intralingual errors. Based on this assumption, EA serves two main purposes: first, it provides insights about the types of interference found in second language learners' performances; second, it informs teachers and syllabus designers about the most problematic aspects of the TL that students face difficulty producing".

According to Corder (1981), there are two main objectives of EA: one theoretical and the other is applied. The theoretical objective aims to check the validity of the theories such as the theory of transfer. In other words, this objective can help in understanding how and what a foreign language (FL) learner learns whilst studying a FL. On the other hand, the applied objective "concerns pedagogical purposes" (Mahmoodzadeh, 2012, p. 735). This objective enables learners of L2 to learn their TL more efficiently and effectively by using the previous knowledge of their linguistic knowledge for pedagogical purposes. In sum, the identification of FL/SL learners' errors and the problems they encounter help EFL/ESL teachers pinpoint.

Lado (1957) says clearly: "Individuals tend to transfer the forms and meanings, and the distribution of forms and meanings of their native language and culture to foreign language and culture to foreign language and culture-both productively when attempting to speak the language and to act in the culture, and receptively when attempting to grasp and understand the language and culture as practiced by natives. Additionally, Transfer is related to the productive and receptive skill either in form or meaning. In other words, EFL learners make transfer both in speaking and writing. Corder. (1975) cited in Hanane (2017) explains transfer saying that, the learner carries the habits of his or her mother tongue into the second language, when there a similarity between learning the TL and the mother tongue. Thus, TL is easy trough the positive transfer, however; when there are differences between learning the TL and the mother tongue, TL would be difficult and it results negative transfer through the occurrence of errors. Temmime (2009) declares that language Transfer has different names used by researchers namely; Selinker (1972) and Kellerman, (1983) called it "Language mixing", Schacher and Rutherford (1979), and Ringbon (1987) named it "Linguistic interference". However, Lado (1957) and Selinker (1972) called it "Language transfer".

The factors of language Interference

According to Zuhri Dj. Et al (2020) there are three factors that cause language interference as follow:

a. The interlingual factor. Interlingual transfer is a significant source for language learners. This concept comes from constructive analysis of the behavioristic school of learning. It stresses upon the negative interference of mother tongue as the only source of errors. The construction 'I like to read 'is uttered as 'I read to like' by many Hindi Speakers. In Hindi, the verb is pre-positioned while in English it is post positioned. This type of error is the result of negative transfer 0f first language rules to target language system.

The over Extension of analogy. Usually, a learner has been wrong in using a vocabulary caused by the similarity of the element between first language and second language, e. g the use of cognate word (the same form of word in two languages with different functions or meanings). The example is the using of month and moon. Indonesian learners may make a mistake by using month to say moon in the space.

b. Transfer of structure. There are two types of transfer according to Dulay et.al (1982:101), positive transfer and negative transfer. Negative transfer refers to those instances of transfer, which result in error because old habitual behavior is different from the new behavior being learned. On the contrary, positive transfer is the correct utterance, because both the first language and second language have the same structure, while the negative transfer from the native language is called interference.

And for the researcher Choubane (2021) source of errors can be classified as follows:

1) Language transfer or inter-lingual interference: In this type, errors are caused by native language interference.

2) Intra-lingual interference; This kind of interference happens during the learning process of a foreign language at a stage when learners have not really acquired the knowledge.

In order to classify errors, we need a taxonomy. The latter refers to the classification of error according to specific principles. Dulay, Burt, and Krashen (1982) suggested that there are four kinds of error taxonomy; these are:

1) *Linguistic Category Classification.* This type of taxonomy carries the specification of error in terms of linguistic categories. Linguistic category involves the language levels of the error, its class, its rank, and its grammatical system.

2) *The Surface Structure Taxonomy.* This taxonomy is assigned based on the ways surface structures are altered. This is suitable for analyzing error in writing which is the topic of this research.

3) *Comparative error.* This is a taxonomy of error based on comparison between foreign language structures errors and certain other types of construction.

4) *Communicative Effect Taxonomy.* It deals with error from the perspective of their effect on listeners. It deals with distinguishing between errors that seem to cause miscommunication and those that do not.

Interference

According to Fries (1945), one of the most important behaviours is that L1 interference is a major issue for learners of second language. In the early 1970s, some researchers began to pay attention to the second language writing process from the written text. They found the writing process in the second language is similar to the writing process in the first language. In addition, certain written features such as planning, revision (Cumming, 1989) and editing can be transferred from writing of the first language to the writing of second language.

An extensive research has already been carried out on first language interference in the target language. According to, Dulay and Burt (1982) they define interference as the automatic transfer of the first language's surface structure to the surface of the target language as a result of habit. Lott (1983: 256) defines interference as 'mistakes in learner's use of foreign language that can be traced back to the mother tongue '. While, Ellis (1997:51) refers to interference as a transfer, which he says is 'the influence of the L1 of the learner on 6 the acquisition of a L2.' He argues that transfer is guided by the perceptions of learners about what can be transferred and their developmental stage in L2 learning. Selinker, (1972),

Seligar, (1988) and Ellis (1997) agrees that when learning a target language, students draw up their own interim rules by using their L1 knowledge, but only if they believe that it will help them with the task of learning or if they have become sufficiently skilled in L2 to be able to transfer.

Previous Studies in Error Analysis

Many studies on error analysis interference between L1and L2 are common studies that deal exclusively with Arab EFL learners. In reality there are a number of studies done by Arab and Non- Arab researchers on errors committed by L2 learners.

Al-Saggaf, et al. (2022) pointed out that: "researchers believed that students tend to rely on their first language structure when they would like to write or speak in the target language. If the structures are different, there are many errors in L1 so that first language interference in the second language is indicated (Decherts & Dllis, as cited in Bhela, 1999, p.22). A learner has problems in second language such as phonology, vocabulary and grammar due to interference in L2 and L2 habits (Beardsmore, 1982). In addition, Dulat et al. (1982) showed that the acquisition of second language differs from the acquisition of first language, but L1 and L2 students' errors are very similar. Where Selinker (1983) points out that in learning a second language, there are two types of transfer, which is positive and negative. As for positive transfer, L1 facilitates the acquisition of second language, but as for negative transfer, the first language has a negative impact on L2 and interferes in L1.

Bakr. (2022). Syntactic Errors in Saudi EFL Learners' Writings: Types, Sources, and Remedial Strategies, states: "The results showed that among the students' syntactic errors were the inappropriate application of verb forms, subject-verb agreement, the subject, parts of speech, and substitution of content words. The causes of these errors were rooted in the students' interlingual (first language interference) and intralingual (overgeneralization, inadequate knowledge of second language rules, and inappropriate application of such rules) factors. Detecting and analyzing these actual errors helps teachers, policymakers, and students take immediate actions to remedy them".

Ghazwan (2021) in his study Mother Tongue Influence on English Writing: A Study with EFL Learners at the University of Bisha, stated: "The study revealed that Arabic has both positive and negative influences on the EFL learners' writing in general and on the application of grammar rules by them in particular. To achieve the main objectives of the study, only the negative influence was investigated".

Ridha (2012) investigated the essay writing errors in English in the works of EFL learners and specified the errors committed by the Iraqi EFL learners, revealing that the major cause of errors is none other than L1 transfer. This is reinforced by the fact that the majority of the learners depend on their L1 when they express their ideas or feelings in L2. The study showed that different kinds of errors could be detected in the writing output of the learners' essays but out of the types of errors, the grammatical errors were considered to be the most frequent and serious ones. It was also found that their writings were highly influenced by the Arabic language. The study also discussed the extraordinary assistance to the field of language where teachers are required to give more attention to interference, influence or transfer phenomena.

Furthermore, all these issues were portions of the key problems which EFL learners have to take in their construction (written or spoken).

Al-Khresheh (2010) reported that Jordanian EFL learners committed a large number of syntactic interlingual errors with regard to word order within simple sentence structure and that these errors were due to the transfer of L1 habits.

Abisamra (2003) specified that "most of the syntactic errors made by Arab EFL learners in their written production are because of the interference of their first language". The negative transfer might be apparent in cases of dissimilarities between the first language (L1) and the target language (TL), and thus the process of interference or transfer from first language (L1) can be taken as 'a negative matter of transfer'.

Mohammed (2000) states that "as far as the distance between the native and the target language is concerned, learners are often misled by the partial similarities between the two languages." In the case of Arabic, he indicates that the problem becomes complicated because there are two major varieties of Arabic: Standard Arabic (SA) and Non-Standard Arabic (NSA). The two varieties are linguistically different since they have different structures. He also adds that the "question that has not yet been answered is: which variety of Arabic do learners rely on to learn or use English or any other foreign language." (ibid: 130). Generally, in reviewing some studies conducted on the syntactic errors committed by Arab EFL learners, Diab (1996) states that most of the syntactic errors committed by EFL Arab learners are attributed to the influence of L1 'Arabic' linguistic structures. He also states that Arab learners depend heavily on their MT in FL. He also asserts that one "common syntactic error that students commit as a result of transfer is faulty word order." (81).

Noor (1996) presents a justification for analyzing such syntactic errors to better understand strategies utilized by EFL students when they write in a FL. Noor's study is considered a review of the most frequent syntactic errors made by Arab EFL learners native. The important discovery of Noor's study is that the most frequent and common source of error is the influence of the native language in processing English syntactic structures.

Research Method

6.1. Sampling and Participants

The study sample consists of 25 Saudi EFL students from the Department of English at Al-Baha University, Saudi Arabia. Those students were enrolled in a writing course as part of their study plan in the Foreign Language Department, College of Arts & Humanities. The students were asked to write an essay of no less than 50 words on one of the following topics: "Journey to Jeddah". The duration of the test was two hours, and the required paragraphs length is a minimum of 800 words. The data was collected during the first semester of the academic year 2023-2024. The corpus used in this study is collected from the written paragraphs of 25 students.

Data Analysis and Discussion

The data collected for this study were analyzed in accordance with Chanquoy's (2001) paradigm of writing errors. These errors were classified into the following:

this category tackles the errors which are related. (2) Tenses errors: this category deals with the errors related to verb-subject agreement and wrong formation of tenses. (3) Articles: this category aims to identify errors related to articles. The data analysis calculations from the entire current research paper are displayed in the tables below, which demonstrate the many cohesive device types that the students utilized in their written essays. Every grammatical error in the students' essays has its data analysis calculated by the researcher.

Table [1-1] Shows Students Grammatical Errors in Number

No	Type of Error	Number of Inappropriate Uses
1	Grammar	235

Table 1 indicates that there were 235 instances of students using grammar incorrectly.

Table [1-1-2] Displays the Students' Grammatical Subcategory Errors in Number and Percentage

No	Type of Grammatical Errors	Number of Inappropriate Uses	
1	Tenses	153	
2	Articles	82	
	Total	235	

The researcher presents the frequency of grammar errors utilized, including tenses and articles. The following were the outcomes of the data analysis that was obtained: According to the analysis, tenses errors were the highest frequency (153), followed by articles [82).

Table [-3] Displays the Students' Tenses' Subcategory Errors in Number and Percentage

No	Type of Tenses Errors	Number of Inappropriate Uses	
1	Subject-Verb Agreement	97	
2	Wrong formation of tenses	56	
	Total	153	

The frequency with which the students' written essays tenses displayed in the above table, shows two different kinds of tenses errors that are employed: subject-verb agreement, and wrong formation of tenses.

13- I student at Al-Baha University.

14- I hope you with me in the journey.

The participants' errors in the above two examples is verb "be". In Arabic there are no parallel to 'is' and 'were', so the Arab leaner f English can likely say: 'I student", or 'Ahmed teacher', or what your name? instead of: "I am student", "Ahmed is a teacher", "what is your name?"

14- I* go to Jeddah three days ago.

16- People in Jeddah lives in high buildings.

17- While in Jeddah I writed a letter to my father last week.

18- We* seed all the tourist sites of Jeddah.

I was* saw camels and donkeys. Redundant use of 'be'

I saw many place in Jeddah ---- the participants deleted the plural 's' morpheme

12- The journey to Jeddah National Park was *a enjoyable

journey _ an.

Misuse of Present tense: Students tended to switch between different present tenses such as mixing between present simple and continuous: for example: I am study English from the intermediate school.

Misuse of Future tense: The following examples explain some of the students' errors when it came to the future tense, with many of them mixing up the present and the future tense in the third part of the interview, when students were asked to talk about their future plans, such as:• I set front of the TV, I`ll be online

Tense: Present

Aspect: Perfect Progressive

Students' errors:

• I spending. Type: Omission. I have been spending …

• I have been spend. Type: misformation.

• I'm been spending. Type: misformation.

Tense: Present

Aspect: Simple

Expected answer: Khalid travels every morning to Riyadh.

Students' errors:

• Khalid travel every morning to Riyadh. Type: Omission. Khalid travels every morning to Riyadh.

This type of error is a common one among Saudi students learning English as a foreign language. It can be explained as an intralingual error which is overcome with time and practice.

Tense: Present

Aspect: Progressive

I travelling now. I am traveling now …

Aspect: Perfect

• You written. Type: Omission. You haven't written

•. Type: misformation.

• You don't have goed. You don't have gone. Type: misformation.

Tense: Future

Aspect: Simple

Expected answer: When will you come to Jeddah?

Students' errors:

• When you come? Type: omission

• When you will come? Type: misordering.

In this tense, the most frequent errors are not really errors in the formation of the future tense, but errors in the correct formation of the simple present which students chose as the correct tense according to the context.

Aspect: Past Perfect

• I have never saw. Type: misformation: I had never seen.

Table [-4] displays the students' articles subcategory errors in number and percentage

No	Type of Articles Errors	Number of Inappropriate Uses	
1	Omission of article	37	
2	Addition of article	29	
3	Wrong choice of article	16	
	Total	82	

The frequency with which the students' written essays articles displayed in the above table, shows three different kinds of articles errors that are employed: Omission of article, addition of article, and wrong choice of article.

Jeddah seaport is largest seaport in Arab world

Jeddah is most crowded city in Saudi Arabia.

The interference of the students' mother tongue led the respondents in *Jeddah seaport is largest seaport in Arab world* and *Jeddah is most crowded city in Saudi Arabia*, respectively to omit the definite article 'the' because in Arabic zero article is used before superlative, where the definite article is not present. This contrary to what it is in English where the language requires the use of the definite article before superlative.

Indefinite a/an omission

Indefinite 'a' used to be omitted before singular consonant nouns. To exemplify from the participants' production, the following items:

The journey to Jeddah was very beautiful journey /a

While in Jeddah I saw interesting places/an

b-addition of article

as the performance of the participants shows unwanted articles added. The unneeded addition represented in the redundancy of definite and indefinite article alike. To prove this fact, the researcher cited these examples:

My friend the journey was in the Sunday.

I travelled to Jeddah by a bus.

The addition of the unnecessary articles as cited in the examples above led to obscurity in meaning and broken down in communication.

Wrong choice of articles

The wrong choice of articles it can introduced as in:

While in Jeddah and with my friend we visited the museum. A visit was so interesting.

Jeddah beach made the city the famous city in the Kingdom.

It is obvious that the participants did not know the rule which says the definite article 'the' is used before noun that is mentioned for the second time. *So, the student in While in Jeddah and with my friend we visited the museum. A visit was so interesting,* replaced the definite article 'the' used the indefinite article 'a'. whereas, the student *Jeddah beach made the city the famous city in the Kingdom,* ignores the rule of using 'a' before singular count nouns.

Table 4.2.1 shows examples of tenses error that were extracted from the written samples of the students. The most frequent grammar error that occurred in writing was tenses error. Due to non-existed tenses in Arabic language, the participants were unable to differentiate between the present tense and past tense in Arabic language. In Arabic language, the 'be' verbs of past tense do not exist to be added in each sentence to show that it had already happened.

Findings of the Study

The findings of the study revealed that third-year students at the Department of Foreign Languages, College of Arts and Humanities, Al-Baha University, encountered considerable difficulties in English writing as a result of both interlingual and intralingual factors. The analysis of the students' written compositions identified a total of 235 grammatical errors, which were classified into two major categories: tense errors (153) and article errors (82). Tense errors constituted the largest proportion of the errors and demonstrated that students faced substantial challenges in mastering the English tense system. The most frequent errors involved subject–verb agreement, omission or misuse of the verb *be*, incorrect tense formation, confusion between different aspects of the present tense, and misuse of future tense structures.

These errors indicate that many students had difficulty applying English grammatical rules accurately and frequently transferred Arabic language patterns into their English writing.

The analysis further revealed that article usage posed another significant challenge for the participants. Students frequently omitted definite and indefinite articles, added unnecessary articles, or selected incorrect articles. The omission of articles was the most common article-related error, particularly in contexts where English requires the definite article before superlative adjectives or the indefinite article before singular countable nouns. Such errors reflect the influence of Arabic, whose article system differs considerably from that of English. The addition of unnecessary articles and the incorrect selection between definite and indefinite articles also demonstrated a lack of mastery of English article rules and their contextual usage.

Moreover, the findings suggest that mother-tongue interference was a major source of grammatical errors. Many students appeared to translate Arabic structures directly into English, resulting in omissions of auxiliary verbs, incorrect tense forms, and inappropriate article usage. However, the study also found evidence of intralingual errors resulting from overgeneralization and incomplete learning of English grammar. Examples such as *writed* instead of *wrote* and *seed* instead of *saw* indicate that some errors were caused by learners' attempts to apply English grammatical rules without full knowledge of their exceptions. Therefore, the findings demonstrate that both first-language interference and insufficient mastery of English grammatical structures contributed significantly to the students' writing difficulties.

Overall, the study confirms that tense usage and article selection are among the most problematic grammatical areas for Saudi EFL learners. The high frequency of these errors highlights the need for greater instructional focus on English grammar, particularly in areas where Arabic and English differ substantially. The findings further suggest that increased practice in writing, exposure to authentic English texts, and explicit instruction on problematic grammatical structures may help students reduce such errors and improve their overall writing proficiency.

Conclusion

This study investigated the influence of first language (L1) interference on second language (L2) writing among third-year students in the Department of Foreign Languages, College of Arts and Humanities, Al-Baha University. The study aimed to identify, classify, and analyze the grammatical errors that students make in their English writing and to determine the extent to which these errors are influenced by Arabic

language structures. Using a descriptive-analytical approach, the researcher analyzed students' written compositions and categorized the errors according to their grammatical features.

The findings revealed that grammatical errors remain a major challenge for Saudi EFL learners. A total of 235 grammatical errors were identified, indicating that the participants still encounter considerable difficulties in producing grammatically accurate written English despite their advanced level of study. The analysis demonstrated that tense errors were the most frequent category, accounting for 153 errors, while article errors accounted for 82 errors. These findings suggest that the English tense system and article usage continue to represent problematic areas for Arabic-speaking learners of English.

The results further showed that subject–verb agreement errors and incorrect tense formation were the most common tense-related problems. Students frequently omitted auxiliary verbs, misused the verb *be*, confused present and past tense forms, and experienced difficulty in using English perfect and progressive aspects. Such errors reflect the structural differences between Arabic and English, particularly in relation to tense marking and auxiliary verb usage. Since Arabic does not always require equivalent grammatical structures, many students transferred Arabic patterns directly into English, resulting in inaccurate sentence construction.

Similarly, article errors demonstrated the considerable influence of Arabic on English writing. The omission of definite and indefinite articles was the most common article-related error, followed by article addition and incorrect article selection. These difficulties can be attributed to the differences between the Arabic and English article systems. As a result, students often relied on Arabic linguistic patterns when producing English sentences, leading to frequent grammatical inaccuracies.

The study also revealed that not all errors were solely the result of mother-tongue interference. Some errors appeared to stem from intralingual factors, including overgeneralization of grammatical rules and incomplete mastery of English language structures. Examples such as *writed* instead of *wrote* and *seed* instead of *saw* indicate that learners attempted to apply regular grammatical rules to irregular forms. Therefore, the findings suggest that both interlingual transfer and intralingual processes contribute to the grammatical difficulties experienced by Saudi EFL learners.

The significance of this study lies in its contribution to understanding the specific grammatical challenges faced by university students learning English as a foreign language. By identifying the most frequent error types and their probable causes, the study provides valuable insights for language instructors, curriculum designers, and researchers. The findings highlight the necessity of addressing areas where Arabic and English differ substantially, particularly in tense usage, subject–verb agreement, auxiliary verbs, and article systems.

Based on these findings, it is recommended that English language instructors devote greater attention to explicit grammar instruction and contrastive analysis between Arabic and English. Writing courses should incorporate regular error-analysis activities, guided writing practice, and corrective feedback that focuses on recurrent grammatical problems. Furthermore, students should be encouraged to engage in extensive reading and frequent writing practice, as increased exposure to authentic English language use can help reduce the negative effects of first-language interference and improve overall writing proficiency.

In conclusion, the study confirms that first-language interference remains a significant source of grammatical errors in the writing of Saudi EFL learners. Although learners encounter difficulties arising from both interlingual and intralingual factors, the influence of Arabic linguistic structures continues to play a major role in shaping students' written English. Addressing these challenges through targeted pedagogical strategies can contribute significantly to improving learners' grammatical accuracy and overall communicative competence in English.

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